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ABSTRACT

This document examines the key elements of Canadian artist Arthur Lismer's life (1885-1969) and depicts his philosophy as an art educator by excerpting his writings. In addition, the paper examines that philosophy against the framework of Barer-Stein's Universal Learning Process to emphasize the difference between "role internalizing" and "reflective internalizing" and to emphasize the implications of an understanding of this difference for arts providers and promoters. The Universal Learning Process has the following phases and themes: (1) being aware, with themes consisting of relevance, curiosity, and enticement; (2) observing, with themes spectator and sightseer; (3) acting or trying out, with themes witness-appraiser, missionary, cluster-judgment, living-the-life; (4) rote internalizing, with themes behavior and feelings that become habitual and the paradox that the more one knows something the less he or she is aware of knowing it; (5) confronting, with themes conflict, withdrawal, and passivity; and (6) reflective internalizing, with themes consisting of a four-fold response to a disturbance of the familiar (hearing/listening, critical recursive reflective/heeding), and paradox. Lismer supported reflective response over passive reception as both the core of teaching art and practicing it in daily life. If arts education provokes and releases the artistic essence in each individual, art appreciation would always be active response, requiring reflection and dialogue between the art and the self. (The document contains a 22-item bibliography.) (CML)

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ARTHUR LISMER , CANADA'S ARTIST /ADULT EDUCATOR: ART AS A LIFELONG RELATIONSHIP.

Thelma Barer-Stein, Ph.D.
Toronto, Canada

Presented to the International Conference of Adult Education and the Arts, Somerville College, Oxford, U.K. July 3-6, 1989.

ABSTRACT

Those who are involved in providing and promoting the arts rarely see themselves as adult educators.

Arthur Lismer (1885-1969), distinguished Canadian artist and founding member of the Group of Seven, did. His life work as both artist and educator depicted his philosophy of "Art is a way of life. It is not entertainment , nor professionalism, but a necessity." He believed that art had to be demystified, personalized and internalized rather than observed from a distance or routinely copied, imitated or parodied.

This paper examines briefly key elements in his life work and depicts his philosophy in excerpts from his own writings. These are then examined against the framework of a Universal Learning Process to emphasize the difference between 'Rote Internalizing' and 'Reflective Internalizing' which parallels Lismer's thrust as an educator.

Lismer's life work and philosophy and the phases of a Universal Learning process are shown to have important implications for providers and promoters of the arts--- who should see themselves as the adult educators they in fact are.

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Those who are involved in providing and promoting the arts rarely see themselves as adult educators. Arthur Lismer (1885-1969), distinguished Canadian artist and founding member of Canada's famed Group of Seven painters --- did. His life as both artist and educator depicted his essential philosophy

> Art is a way of life. It is not entertainment, nor professionalism, but a necessity.
> (McLeish quoting Lismer, 1955:117)

Lismer believed that, in order to reach into the hearts and the minds of the Canadian public, art needed to be demystified and brought down from its pedestal as something remote and obscure only to be occasionally observed. Through his life work as both artist and educator, he sought to provoke curiosity, reaction and engagement with art and to intensify the relationship of each individual with the art forms in everyday life. He railed --- from his earliest youth --- against the strict methodologies of art education that demanded perfection in rote copying of styles and techniques. Just as he, himself, yearned to draw from the depths of his emotion for his environment, so too , he sought innovative ways to entice others to draw on the artist within themselves and to see their world with the intensity and communion of an artist:

> The layman merely looks for information and not for beauty and character in the thing looked at.
> (Lismer, 1933:33)

He guided the public, whether as students in his classes, as visitors to his galleries or as members of audiences, to see with the "artist's eye" and to do so as an essential part of daily life.

This paper presents a brief chronology of Lismer's work and events, especially those that impact on him as artist/educator, and then presents, mostly in quotes from his own writings, Lismer's expression of the elements of his own developing philosophy as it guided his teaching, fired his public lectures and found enduring expression in his powerful paintings.

Lismer's work and philosophy is highlighted against the framwork of the phases of a Universal Learning Process (Barer-Stein, 1985-1989) especially to emphasize and corroborate the important differences between 'Rote Internalizing' and 'Reflective Internalizing' and the implications of an understanding of this difference for arts providers and promoters.

A BRIEF CHRONOLOGY OF LISMER'S WORK AS ARTIST/ADULT EDUCATOR

> I have frankly felt Lismer to be... the most significant of the Group --- in the very sense, indeed , in which he is popularly supposed to be the weakest: namely that he has been a great teacher as well as one of Canada's most memorable painters.... For 40 years lecturing and teaching in all parts of Canada and under incredibly varied and at times exhausting conditions, Lismer has been the prick and the goad of Canadians, urging ... the need to discover the essence of the Canadian spirit and to translate it in original terms.... a deep universality of feeling for all peoples and cultures which once again breaks the trail for the Canadian mind...
>
> (McLeish, 1955:vii-viii)

Arthur Lismer was born in Sheffield, England in 1885, and retained throughout his own life, much of the essential characteristics that he ascribed to Sheffield folk : ..." hospitable, stubborn, non-conformist folk, with a fine sense of duty to their vocations and their interests in music, poetry and the arts."(Bridges, 1977:11)

He could always recall his love of drawing and painting and settled his life's ambition at the age of twelve by winning a scholarship to the local Sheffield School of Art, apprenticing to a photo-engraving firm and soon doing "cartoons, courtroom scenes, 'the spot where the body was found'"(Bridges, 1977:11) and so on for the local newspaper. Later a first trip to continental Europe , Antwerp, provided some expanded views for his talents and impressed him with the Belgian free support and tuition of young artists.

Arriving in Canada in 1911, his first job at the Grip Engraving Company united him with people who were to become lifelong friends and some who joined him later in forming the Group of Seven : Johnston, Varley, as well as Tom Thomson who was to have the deepest influence of all. In 1912 he returned to Sheffield to marry Esther Mawson, his life-long wife and schedule-arranger on the many trips they were to take throughout their married years.

In 1914 , a springtime trip into the north country , Algonquin Park, with Tom Thomson and a later one in October of that same year with Thomson, A.Y. Jackson and F.H. Varley was to mark each of these artists indelibly with Canada's unique rugged wilderness and intensive seasonal colours. These impressions remain in their canvases today, as haunting, wild, vibrant and brilliantly coloured as they were then.

Offered the position of principal of Victoria College in Halifax, Nova Scotia in 1916, Lismer arrived to find himself faced with a bleak run-down building, 12 pupils and no staff. Kelley (1982:12-14) believes it was here that Lismer formulated his "populist theory of art education in order to defend it" and probably also to provoke the "apathy and complacency of the ultra-conservative Haligonians".

At this point he had no "particular ideas about teaching at all" (Kelley, 1982:12) but out of necessity, he spoke at schools and at any meeting or organization that would hear him, in order to stimulate some interest in art. He tried to get some sponsors for art scholarships to increase the students at the college, and did end up with garnering small children to come out for his first Saturday morning art classes.This served the purpose of gently drawing in the older siblings and even some parents to watch the children sprawled over the floor, intense over colours and forms they splashed on brown paper rolls. Some even stayed with the children to dabble shyly themselves, and to actually put into practice some of the curious things they had heard Lismer lecture about.

It was at this time too, that Lismer (by now taking on congruent roles of teacher, lecturer, artist, secretary, principal and gallery manager) was able to convince the National Gallery of Canada in Ottawa that he could "promote Canadian art at a much more fundamental level" (Kelley, 1982) if they could loan some paintings to be shown at Halifax. At the same time, he agreed to paint murals in the Green Lantern Restaurant, not for pay, but simply to augment art promotion at this fundamental level. With the same zest that he gave to children, he now conducted visitors through the gallery and reminded them of the Green Lantern paintings ! Being curator, shipper, hanger-of-paintings left little time to paint, but his fever for reaching the public seemed to compensate.

By 1919 Lismer was appointed to the Ontario College of Art (OCA) in Toronto and honed his ideas about teaching by adding to his task as vice-principal, being principal of the Art Teacher's Summer Course from 1920-1932. McLeish (1982) saw Lismer as a missioner " the gospel being this time what Art and the People could do for one another. It was also a crusade he carried on outside of Canada."(McLeish, 1982:104) His subsequent lecture tours not only across Canada but also to Italy (1932), South Africa (1936), Australia and New Zealand (1937, Honolulu (1938 and New York at Columbia University Teachers College (Lismer-Bridges, 1986) seem aptly summed up in an April 13, 1932 letter from a Prince Albert man:

> It is quite refreshing to meet a big man who still retains an easy avenue of approach and has as well the patience and humility to permit the novice to go up and ask him what it it is about ...
>
> (McLeish, 1955:110)

By 1933, with an additional appointment as supervisor of education for the Art Gallery of Toronto (now the Art Gallery of Ontario), he was not only the founding member of the Canadian Group of Painters, but also opened the Children's Art Centre at the Art Gallery of Toronto.By 1940, with Carnegie funds being withdrawn from the Toronto gallery , Lismer resigned, and moved to Montreal to take up duties as educational supervisor at the Carnegie-supported Montreal Arts Association and shortly thereafter to also take on sessional lectures in Fine Arts and Aesthetics at the School of Architecture, McGill University (Montreal).1942 saw his additional appointment as principal of the School of Art of the Montreal Art Association and by 1948 an appointment as Assistant Professor of Fine Arts, in a new department at McGill University. (Lismer-Bridges, 1986)

The later years of his profession as artist/educator included his 1950 Retrospective show at the Art Gallery of Toronto. In 1955, A.Y. Jackson was to write about Lismer's work and add :

> So scarce was the occasion when he sold a picture that he (Lismer) used to boast that he owned the largest private collection of Lismers in the world.
>
> (Jackson, 1955:13)

Nonetheless, despite his own slow approval by the general public (and sales) Lismer was president of the Canadian Group of Painters from 1954 to 1957, won a Canada Council medal in 1962 and an honorary degree from McGill University in 1963 , and in 1967 on his retirement as principal of the School of Art and Design (McGill) was designated Professor Emeritus and later received also the Centennial Medal from the Canadian Government as well as the Companion of the Order of Canada (Lismer-Bridges, 1986). He died in 1969 in Montreal.

SOME COMMENTS ON TOM THOMSON'S INFLUENCE ON LISMER

It is important to note that while Lismer's work and reputation emerged from being both an artist and an educator, he, himself clearly was drawn to share his beliefs and his knowledge of art as broadly and as profoundly as possible. He felt it was not enough to just paint; he had to analyze, interpret and share this sense of art and of what art really is, with as many others as possible.

While there is evidence that much of his philosophy emerged from his own life experience, for example from his own early disdain of teaching methods in Sheffield ---

> In the public schools and high schools, the teachers trained under this system (reference to English methods he had experienced as a student) , handed on the tyranny to young charges and compressed their years of study into potted courses in tedium and dullness and handed it out in "homeo-pathetic" doses to the poor little victims. Consequently children were made to do the Art Lesson as a child is made to take medicine, compulsory but not enjoyable.
>
> (Lismer, 1930:27)

there is also a collection of comments both from himself and from others writing about him, that Tom Thomson, for many reasons, was likely the most important influence in both his teaching and his painting.

Johnstone (1951) remarks that although Lismer shies away from naming Canada's greatest artist, he thinks "Thomson expressed the spirit of the country better than anyone else" and quotes Lismer as saying:

> We learned a lot more from Tom than he learned from us....When the rest of us were slaving to harmonize the contrast of some Autumn color composition, I have seen Tom leisurely open his

> sketch box, and allowing himself to go with the stream, catch in a few moments the spirit of the scene without being at any time conscious of our problems.
>
> (Johnstone quoting Lismer, 1951:32)

His daughter, Marjorie Lismer Bridges (1977:15) offers this excerpt of Lismer's own account :

> My first trip to Algonquin Park was in May 1914. I met Thomson at Canoe Lake station....Thomson introduced me to the wonders of the North Country. I learned to see trails, to paddle a canoe, make camp, and to catch fish. I learned to see Canada in its rugged beauty and design.We portaged and sketched.... saw the haunts of the beaver and heard the cry of the Canada goose heading still northward. My first real thrill of sketching* in Canada and learning to love it was at this time.
>
> ....That first impression was wonderfully helpful. It was greater than imagination, charged with meaning and growth to an impressionable soul, a quickening of feeling, the birth of new impulses and outlooks, and an intense desire to express it.

She also records a speech made by Lismer on the occasion of a dinner in 1942 for A.Y. Jackson when Lismer remarked that it was impossible to separate Jackson's influence upon him from his other friends:

> Thomson was the voyager, the discoverer; a little pop-eyed with wonder, mixed with surprise and awe, that colours and brushes in his grasp could give, even in so brief a manner, some of the quality of the nature he saw.... Thomson saw visions and dreams. His paintings were his visions made articulate. He was not a primitive. He was an intuitive mystic. He felt nature --- he adored her ---crept into her moods... and his canvases lived in the Canadian mind.
>
> (Lismer, quoted in Bridges, 1977:133)

In writing a manual for teachers, Lismer (1948)emphasizes that Thomson had " no conventional art training, no art school can claim him, he is a product of the Canadian wealth of bush, lake and rapids..." and further that "he had no theories about art, his work is the result of passionate attachment to his background. There is no literal imitativeness in his pictures. He is an interpreter, and he makes us feel with him".

McLeish (1955) was also aware of the influence of Thomsen upon the Group:

> For although Thomson was perhaps the most inarticulate among them, in a verbal sense, his personality and his paintings with the successive revelations of the northland in a dramatic new key, had somehow made him symbolic of everything his fellow painters felt and stood for.
>
> (McLeish, 1955:62)

* Please note that all emphasis (underlining) in the text of this paper is my own emphasis and not in the original quotes.

E.R. Hunt (1943) and A.Y. Jackson (1955) add to the profound tributes to the influence of Thomson on the Group and especially to Lismer when they, too, corroborate the mutuality of learnings about wilderness and about painting that flowed between them. It is not difficult to speculate that Lismer's early reflections on Thomson's intuitive paintings executed with speed and sensitivity , yet without any formal training at all likely had an effect on his own later teaching of children, of adults, and of the art teachers who would influence so many others.

But perhaps most importantly, Lismer found in the brief span of artistic work that was to be Thomson's legacy --- from 1912 to 1917, when he died in an unexplained canoing accident --- a confirmation of his own feelings of the need for the artist to see selectively the beauty and the character in daily life and to interpret this in his/her work. He was, many times, to speak and to illustrate the importance of such spontaneity and intuitive simplicity not only in children's art education, but also in the art appreciation of adults;

> Appreciation means seeing with the eye of the artist. If that artist is within ourselves, so much the better.The "seeing" eye of the artist is a selective and not an imitative one...
>
> (Lismer, 1933:33)

LISMER'S EXPRESSIONS OF HIS PHILOSOPHY OF ART

Lismer's philosophy underlying his painting, sketching and cartooning as well as his teaching and lecturing are not to be discovered in one neat package. Rather, they are spread through his own writings in articles, in writing prepared for an autobiography and in journals, diaries and letters.

The art classes and public lectures that Lismer had begun in Halifax out of necessity blossomed later in Toronto to classes that were to inform and profoundly affect literally thousands of youngsters and the teachers who guided them , beginning with"a small staff of five instructors and an assistant who had been with him since 1927, Nora McCullough" (Yanover:1980)

Lismer on Awareness :

> The word he constantly used was awareness .... artists should respond to each experience as though it were happening for the first time.
>
> (O.C.A. Alumni Assoc., 1979)

> It is not hard to say what art should be. Art should be an awareness , a sense of spiritual alertness, not put on like poetry. The farmer going out to his milking may be aware of its beauty, even though completely inarticulate.
>
> (Lismer, 1932 quoted in McLeish, 1955:106)

Lismer on Observing :

> ... we introduced many new features to attract people, and to remove the pedestal gazing aspect of art.We had music, plays, pageants, dances...Canada has at least done that job--- removing the awe from the public art gallery.Toronto was the pioneer city in this movement. It was the children who led the parents into the sacred precincts, sharing the keys and opening the doors to the treasure houses. Now it has become commonplace...
>
> (Lismer quoted in Bridges, 1977:32)

In the pages that follow, I will be discussing the model of the Universal Learning Process, in which the reader will note the following phases and their inner themes :

Phase I : Being Aware
- -Relevance
- -Curiosity
- -Enticement

Phase II: Observing
1. Spectator (general looking)
2. Sightseer (more focussed looking)

Phase III:Acting or Trying Out (Imitating)
1. Witness- Appraiser (judging)
2. Missionary (telling/doing to everyone)
3. Cluster-Judgement (dichotomy of we-they)
4. Living-the-Life (self-belief of oneness)

Phase IIIA :Rote Internalizing
(behaviour & feelings that become habitual through imitation, repetition, reinforcement)

Paradox
(the more you know something, the less you are aware of knowing it : assumptions, presuppositions)

Phase IV : Confronting
(Disturbance of the familiar)
- -Conflict)
- -Withdrawal) these plus regression to previous
- -Passivity) phases represent reactions to Confronting

Phase V : Reflective Internalizing (Creating)
The Sh'ma (consisting of a fourfold reaction to Confronting of Hearing/Listening,. Critcal Recursive Reflecting/Heeding)

Paradox
(as above in Phase IIIA)

(Barer-Stein, 1989b)

It is these phases and inner themes that provide the framework of this discussion of Lismer's philosophy of art, which, in reality not only indicate his views on teaching and the place of art in society, but together with this framework, also indicate his own learning process in art education in which he proffers and supports reflective response over passive reception as both the core of teaching art and practising it in daily life.

Lismer on Conforming, Imitating & Imposition :

In other writings, (Barer-Stein, 1985, 1987a, 1987b, 1988,1989a, 1989b) I have described and discussed in detail the notion of the first three phases of the Learning Process as being common, average, public, and above all, very familiar to us all. It is this very familiarity of course that validates and attests to its universality.Not much is demanded of the individual in these first three phases of Learning except to attend, be somewhat attentive, and eventually to take part in some way, with most activities to be prescribed.

It is these very qualities that Lismer railed against in his early art training in England :

> ... early days in Sheffield when the young Lismer had chafed at the stereotyped teaching, the unimaginative use of casts, the unenlivened curriculum of the art school...
>
> (McLeish, 1955:96)

And it is likely the entrenched memory of painstaking hours of copying to someone else's view of perfection,that Lismer had in mind when he also wrote in his journal about his work in New York and his observations of the educators :

> ... education can be terribly efficient as an activity, leaving no room for doubt or imagination .... These people know so much about how the mind works that they do not stop to contemplate what it works ON. Contemplation is apparently a weakness. The written, legalized, sanitized, documentary evidence and proof is what they want and they know how to get it --- and quickly too.... living in such a country is in itself a form of adventurous participation in everyone's business except one's own.
>
> (Lismer quoted in Bridges, 1977:45)

> ...Art is utterly antagonistic to the machine. The machine is invariable , but human beings, in order to live, must change.
>
> (Lismer, July 1933)

> Accuracy and neatness are not desireable in art.
>
> All educators should be artists.
>
> When we get civilized, we lose all our spiritual qualities and become mere onlookers.
>
> (Lismer, August 1934)

In discussing the "tyranny " of imposing "potted courses" on young children, Lismer notes that such art education

> ... produced a fine crop of people who, in our day may be classed as the middle-aged respectability class...and never express views on politics until they read the morning papers.
>
> (Lismer, May 1930:27)

Throughout his own writings and those of others about him, Lismer speaks of "child nature" or the "child-idea" by which he refers to the intuitive, contemplative, creative, imaginative unfettered energy and vitality of expression that is alive in most normal children but so often submerged and all but obliterated in adults. He wanted children especially to have such freedom of creative expression so that

> Even if they do not become practicing artists, at least they will have retained something of the momentum of the creative spirit that will serve to enrich their passage through the adult years.
>
> (Lismer, Feb. 1933)

Thus, Lismer is pointing out that we stifle adults as well as children when we suppress and/or oppress the "child-nature" and demand of them to conform or submit to pre-established forms and facts instead of using them as a basis upon which to proceed creatively.

Lismer on Confronting :

There is no question that Lismer sees the prime function of Art itself (creativity, contemplation, imagination seems to be analagous to the notion of Art) to be not only a tool for opening individual abilities to deeper expression but also :

> It is the function of Art to cut away trivial and superficial details and to simplify life for man, to bring him face to face time and again, with the inexorable truths of Nature.
>
> It is because he himself is so vague and disordered in his outlook that the simplification and intellectual experiment of Art disturbs him...New things are disturbing to the stereotyped mind.So that a work of Art which does not disturb us has no fundamental significance.
>
> (Lismer, July 1933)
>
> "Where there is revolt, there is life"
>
> (Johnstone, quoting Lismer 1951)

Lismer on Exploration, Contemplation,Consciousness etc. VS. Imitation:

It should be pointed out at this point, and in the model of the Universal Learning Process depicted later, that the first three phases of the Learning Process and the possibility of moving into Rote Internalizing (as in every movement of the Learning Process) is entirely individual and voluntary, although sometimes the individual has little choice but to conform . For example, children frequently have less opportunity for choice than do most adults.

What emerges, then, in discussing Lismer's philosophy of his work as artist/eductaor against the framework of the Universal Learning Process, is the determination of choice between Rote Internalizing and Reflective Internalizing as being the crucial difference between the artistically-informed individual and the one who is not.Of course, this is with the understanding that Lismer's view of creativity,

imagination, contemplation, exploration, innovation and so on are indeed analagous to what Art means. Perhaps this will become clearer as we examine some further quotes .

> .... the art of a new country should have something of the freshness of new patterns and of the strength of the pioneer. It should be exploratory rather than imitative of conventional traditions.
>
> (Lismer, Nov. 1933)

> Art itself is bred and born in the open and not in books, theories or studios. All the tricks of techniques and things learned in foreign studios and art schools avail the artist little in the new experience.... He must first of all be conscious that it IS a new thing that he sees... It will be primitive but with the conscious primitiveness of sophistication.

> ... enthusiastic teachers ... all of whom were associates in the common task of releasing child expression in the arts.
>
> (Lismer, quoted in Bridges, 1977:31)

> Appreciation was ... the key to understanding and participating in the artistic process. But he (Lismer) repeated again and again that appreciation was not just RECEPTION but RESPONSE. This response he defined as the capacity to take steps forward into new vistas and deeper into one's own nature.

> ... an artist can ...see further and deeper than others and he never keeps it to himself. He lets others share it. He invites us to enjoy and to listen , to look and to contemplate.
>
> (Bridges, 1977:110)

Perhaps Lismer's belief in in creativity and his abhorence of imitation comes through most clearly in these remarks:

> It is the artist's differing point of view that provokes... selective but not imitative... conveying the essential character of what is seen, and arranged to express and interpret the significant mood of the artist's vision and personality... the germ that will give the work of art its final aesthetic value.
>
> (Lismer, May 1933)

> Children learn by doing; never by being taught rules for doing. (Such) public education can produce standardized, docile human beings.
>
> (Lismer, March, 1933)

> It is through the artist, the creative part and not the imitator
>
> (Lismer, Feb. 1933)

The qualities, behaviours and activities that gradually emerge from a study of Lismer's philosophy of art and teaching embrace the notions of appreciating, exploring, creating, imagining, understanding, and contemplating. None of these singly, let alone together, are possible without the profound reflection that is represented in the Universal Learning Process' Sh'ma.

Taken from the Hebrew word shema meaning to hear but implying that having heard, one cannot thereafter plead ignorance, the Sh'ma is used in this Universal Learning Process to attempt to describe something of the fourfold process through which an individual shifts from coming face to face with a disturbance of the familiar (Confronting) directly into the final Learning phase of Reflective Internalizing :

1. Hearing represents awareness, recognition, and openness
2. Listening represents rapt attentiveness, dialogue and increasing openness to possibilities
3. Critical Recursive Reflection represents the continual looping of questioning, imagining, inferring, projecting, collecting and selecting, evaluating, analyzing , interpreting in order to make sense and to discover personally relevant meaning
4. Heeding represents the confident behaviour, feelings, actions subsequent to the new-found understanding, involving and empathizing, and an effortless embracing of the thing to a oneness with the self

Yet another way of summarizing Lismer's philosophy against the framework of the Universal Learning Process' Rote Internalizing and Reflective Internalizing, is to depict the differences and similarities in a diagram as below .

IMPLICATIONS OF LISMER'S ARTIST/EDUCATOR PHILOSOPHY AND ROTE AND REFLECTIVE INTERNALIZING OF THE UNIVERSAL LEARNING PROCESS TO ADULT EDUCATORS

Those who are involved in providing and promoting the arts in Canada and probably anywhere, rarely see themselves as adult educators. Rather they see themselves in the role usually depicted by their position or profession : art administrator, curator, supervisor of art education and so on. Would there be any difference if these people did, indeed, view themselves as adult educators?

Without pressing into detailed definitions of adult education, it is not difficult to assume that the intended audience, recipient, consumer, learners, buyers etc. for arts classes and projects and programs as well as the presence of galleries, theatres, museums is predominantly for the participation of adults. We already know that those adults who have experienced enjoyable learning in almost any form n their childhood and youth later become the adults who continue that enjoyable learning experience.

Reviewing Lismer's underlying philosophy that emerged in his art and his teaching and was articulated in his own writings, we find that he amply exlains how "art is a necessity" for he sees art as representative of humankind's essential quality of being consciously vital, intuitive, contemplative, imaginative and creative. He sees the function of the arts primarily to "disturb", to "cut away the trivial and the superficial" and to expose the essential (essence)"character and beauty " in all things.

The function of arts education then, must be to provoke and to release consciously the artistic essence (vital, creative, imaginative, contemplative, intuitive) in each individual. Having done so successfully would mean that audiences would no longer be "mere onlookers" and art appreciation would not be passive "reception" (requiring of the individual only to be present) but would always be active "response" (requiring reflection and dialogue between the art and the self).

Viewing art and artists in Lismer's way, we can only concur that

> Art is a way of life. It is not entertainment, nor professionalism, but a necessity.

Art helps to make us conscious and to disturb us from our complacency and rote assumptions --- but only if we come close enough to involve ourselves within it, to understand it.The importance of a public's "Reflective Response" vs. "Passive Reception" (Rote vs. Reflective Internalizing) is the difference between an involved, art-conscious audience and a passive art-ignorant one.

In a recent public forum in Toronto entitled,"Wither the Arts in Canada?" Harry Malcolmson, art critic and member of the Art Gallery of Ontario Purchase Committee noted a trend toward attracting "dynamic, opinionated educated audiences who will have more influence on what is presented..." Bernard Ostry, formerly acting as Deputy Minister for several government committees and presently Director of the public television of Ontario (TVO) , in the same vein, remarked :

> Increased participation by audiences and the general public will lead to an increasing sophistication of audiences and this in turn will lead to increased sophistication of productions. Overall, arts standards will be enhanced.
>
> (Forum, Jan. 1989)

Lismer did it and he articulated it and practised it with literally thousands of Canadians : seeing with an artist's eye --- selective, contemplative, and striving to understand the essence of what is seen. There is no question that Lismer stands as one of Canad's most distinguished artist/adult educators driven to share his artistic consciousness to "intensify the relationship of each individual with art in everyday life.He proved that art is a lifelong relationship.

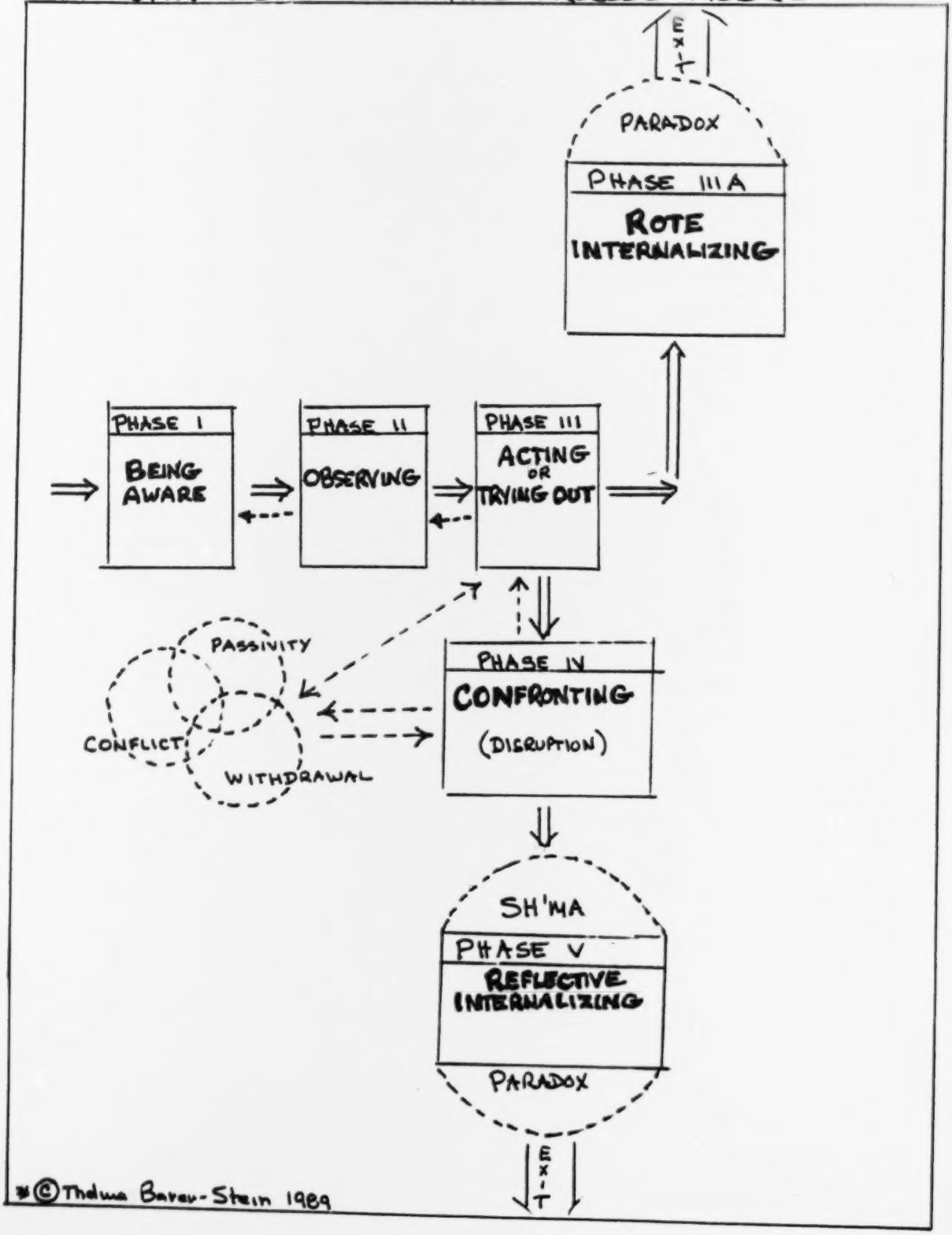
The role and the function, then, of providers of arts education and promoters of the arts is to recognize that the consciously art-educated child grows into the consciously art-intelligent adult, vitally responding to arts in all its forms and helping to create an environment where art is a way of life and a lifelong relationship.Not a commodity to be marketed.

DIFFERENTIATING THE BEHAVIOURS OF 'ROTE INTERNALIZING'
FROM THOSE OF 'REFLECTIVE INTERNALIZING'

Rote Internalizing Behaviours	Reflective Internalizing Behaviours
assumption of knowledge and skills	continuous reflective questioning of knowledge and skills
aware	aware always as if it the first time : "spiritually alert" *
passive observing	intensely interested and selective observing
observing as "pedestal gazing"	observing as intending to be involved
unexamined externally imposed "standardized" "imitative" stereotyped passive, accepting	examined internally generated "exploratory" innovative "release of the child expression" contemplative
passive"reception"	reflective "response"
"ARTISTIC "	"MACHINISTIC"

* indicated by quotation marks, are Lismer's descriptions

UNIVERSAL LEARNING PROCESS MODEL*



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